



Figure 001. Feng, C. (2025) Cardboard box [Photography]. London

WANTING AND NEEDING

By Tian Qiu

MA Fashion Design Technology Menswear
London college of Fashion
University of the Arts London



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I, Tian Qiu, confirm that this work is entirely my own. All sources have been properly acknowledged, and no part of this dissertation has been plagiarised.



Figure 004. Feng, C. (2025) Coat look in the vacuum bag [Photography]. London

DESIGN PROCESS

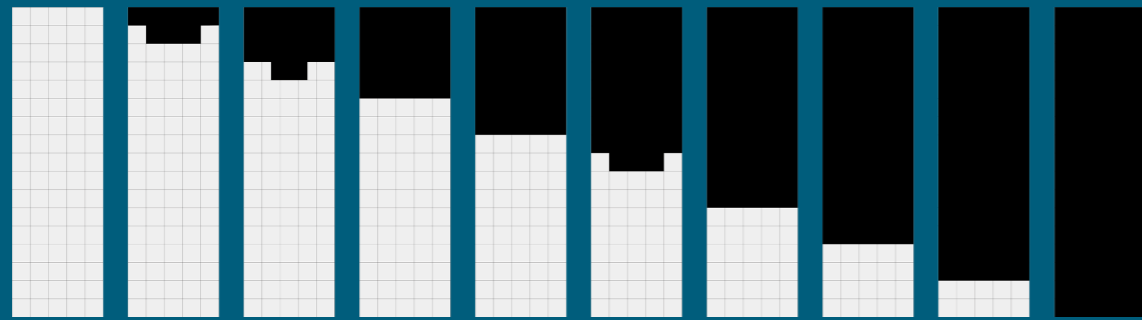
Introduction

The background to this project stems from my own personal experience. I have moved every year for the three years I have lived in the UK, and last August I moved from Edinburgh to London, once again on my own, with my four large suitcases. As I lumbered about moving my belongings, I began to think about how nomads can move all of their family's necessities and even the tent they live in with just several camels. The contrast impressed me - despite my efforts to minimise things, I was overwhelmed by the weight of my belongings. This moment instilled in me a desire to explore the concept of 'need' in modern life, drawing inspiration from a culture that celebrates flow and simplicity.

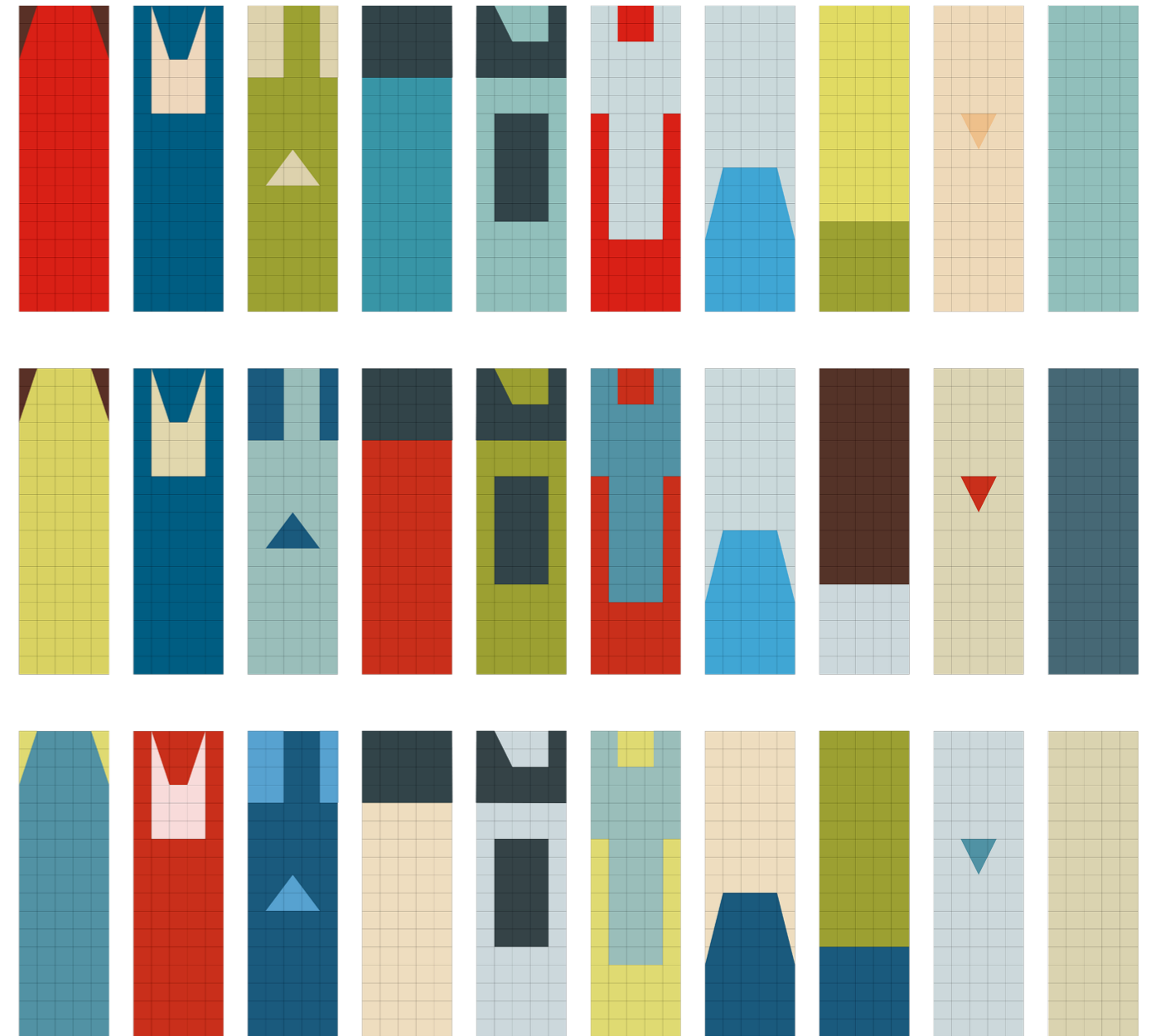


Figure 005. Qiu. T. (2024) Suitcase [Photography], London

Colour



To visualise the transition from “more” to “less” through colour, I developed a geometric system for designing the collection. By using a grid-based method, I calculated the proportion between high-contrast bright tones and more muted colours. This allowed the palette to embody the project’s core idea—reducing excess through controlled colour distribution.



Left & Above
Figure 011 & 012. Proportion of colour

Fabric

To achieve strong structural memory and express the idea of compression through silhouette, I explored using metallic taffeta as the main fabric. Due to the limited colour range of traditional metallic taffeta, I ultimately selected a pale beige polyester taffeta with a subtle metallic finish as the core material of the collection. By applying double-sided digital printing, I maintained the fabric's structural integrity while achieving precise and vivid colour expression.

In addition, memory-effect outerwear fabrics sourced from the UK, Japan, and China, along with carefully colour-matched leathers from GH Leathers, were incorporated to ensure consistency across the full collection.



Figure 013. Feng, C. (2025) Green shirt look [Photography]. London



Figure 018. Qiu, T. (2025) Packing [Photography]. Shanghai



Figure 024-01a. 1 (2025) knitted polo

Kniting

Ribbed knits were selected for their elasticity, allowing the inner garments to expand, compress and recover while maintaining a clean silhouette. By combining opaque and semi-transparent yarns through intarsia, I created controlled variations in transparency, allowing underlying colours to subtly emerge. The patterns reference garments distorted under compression during moving, translating physical tension into textile form. A four-needle plain stitch was used on larger pieces to maintain structural consistency across the series.



Figure 053. Feng, C. (2025) 10 looks lineup [Photography], London



Figure 056. Qiu. T. (2025) Knee length shorts [Photography]. London